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give anything in the nature of a play or operetta this season (if you do indulge in such practice) until you have considered this work carefully: for it is not only more enjoyable and better written than many—perhaps most—works of the kind, but it will leave a powerful lesson behind it which will deserve and receive the approval of the best friends of music in your community.

May the Maiden—Harvey Worthington Loomis, C. C. Birchard & Co.

It is rather pleasant to meet with the ballet-music from Gounod's *Faust* in any dress, and in this new one by Mr. Loomis one foresees that it will gain popularity in additional circles. Gounod's music has, as might be expected since an entirely original two-part chorus by Mr. Loomis has been erected as a counter-melody, a la Gounod himself with the Bach Prelude,

over the original instrumental melody. All is done with cleverness and a delicate sense of every slightest demand of artistic taste. Had it been attempted by anyone with less ingenious skill it would never have been done at all; for in many places only a fertile invention, unfailing taste and competent hands could bring about a successful vocal issue.

But as it is the piece is practicable and very attractive. The text, Mr. Loomis' own, is very good and reflects sensitively the most elusive moods of the music. The vocal parts are wrought so naturally out of the texture of the original music that even one who knows the Gounod music in its original orchestral dress will soon become uncertain as to whether they were not always there. This successful working, coupled with the beauty that characterizes the music, should give the number popularity.

THE VALUE OF SONGS AS INDICATED BY THEIR CHOICE

A Comparative Study of Song Collections

By MISS AURA C. AGETON

Foreword by DR. CHARLES H. FARNSWORTH

"The following paper was prepared as a problem in a Practicum course in Musical Education at Teachers College, Columbia University, by Aura C. Ageton.

The twenty-four song books used for investigation were selected not because they were thought the best or the only ones, but because the list would have to be limited, and the author wished to get books representative of the different types, some of them aiming at a fairly full presentation of songs that people would like to sing, others presenting songs for some special purpose, or a specific type of song. The twenty-four books happened to be convenient for the student to take, and represent a sufficient-

ly wide variety to make this study of practical interest.

It should not be inferred that because some books seem to have a greater number of the universally selected songs they, therefore, are necessarily the best books, because the number of songs contained in some books are very much larger than in others and will be more likely to have the more commonly selected songs, and some collections, like my "Grammar School Songs" deliberately avoided, in order to present new material, many familiar songs that with a different idea would have been included. In other words, song books aim at different needs, and hence cannot be compared in this way.

The interest of the paper is especially in the groups of songs themselves. For instance, one would have hardly thought that "Believe Me If All Those Endearing Young Charms" would have headed the list among songs selected in the twenty-four books after "Auld Lang Syne." To those who are interested in seeing how songs run, the list has much food for thought.

In the grouping under subjects there naturally would be a great variety in the way songs would be classified, but allowing all the latitude necessary, it is odd that there should be but one humorous song and six rounds that appear in at least three or more books.

It would be of great value for community singing if we had a larger group of songs, say a score or so, representing the most important types that could be learned by all school children, and thus serve as a medium of group expression wherever a person was in the country.

The problem was the compiling of songs from a number of school song books and collections in order to find out which songs are the most used or the most popular as evidenced by the number of times appearing in these books. An attempt has been made to classify these songs also according to type of song showing which types are most used. The books themselves have been listed in order, those containing the largest number of the songs appearing three or more times coming first. Twenty-four books were used. These were found to contain 1941 different songs. The number of songs appearing once, twice, three times and so on is shown in the table below.

Number of songs	Number of times appearing in 24 books
1548	1
183	2
64	3
45	4
26	5
18	6
16	7

10	8
6	9
7	10
6	11
2	12
2	13
3	14
6	15
3	16
2	17
1	19
1	20

The books used are listed below:

- "Academy Song Book"
 - "Assembly Songs"—Dann
 - "Assembly Song Book"—Rix
 - "Assembly Songs for Every Occasion"—Gartlan
 - "Corona Song Book"—Hoff
 - "David Bispham Song Book"
 - "Folk Songs and Other Songs for Children"—Whitehead.
 - "Glee and Chorus Book"—NeCollins
 - "Grammar School Songs"—Farnsworth
 - "Halcyon Song Book"—L. B. Marshall
 - "H. S. Song Book"—Zeiner
 - "High School Songs"—Callinan
 - "Junior Songs"—Dann
 - "Liberty Chorus Song Book"
 - "Lyric Song Book"—H. W. Loomis
 - "Songs and Studies"—The Forseman Music Records
 - "Songs for Schools"—Farnsworth
 - "Songs of All Lands"—Mathews
 - "Songs of the British Isles"—Hadow
 - "Song Treasury"—Cartwright
 - "Songs We Like to Sing"—Alexander
 - "The Laurel Song Book"—Tomlins
 - "The School Song Book"—McConathy
 - "Twice Fifty-Five Songs"
- Songs listed according to popularity as evidenced by the number of times used in the 24 books. This list contains all songs appearing three or more times:
- 20 books have America.
 - 19—Star Spangled Banner

17—Auld Lang Syne; Believe Me
16—Annie Laurie; Marseillaise;
Old Folks at Home

15—All Thru the Night; Columbia
the Gem of the Ocean; Men of Har-
lech; My Old Kentucky Home; Santa
Lucia

14—Italian Hymn (Come, Thou
Almighty King); Lead Kindly Light
(Dykes); Lock Lomond

13—Drink To Me Only With Thine
Eyes; Home Sweet Home

12—Austrian Hymn; Russian
Hymn

11—Battle Hymn of the Republic;
Funiculi, Funicula; Massa's in the
Cold, Cold Ground; Minstrel Boy;
Onward Christian Soldiers; Wacht
am Rhein

10—Abide With Me (Monks);
Flow Gently Sweet Afton; Hail Co-
lumbia; Jerusalem the Golden (Ew-
ing); Old Hundred; Sweet and Low;
Tenting on the Old Tent Ground

9—Flemming; Holy, Holy, Holy
(Dykes); Last Rose of Summer;
Maryland My Maryland, or O, Tan-
nenbaum; Scotland's Burning
(Round); Swing Low Sweet Chariot

8—Blue Bells of Scotland; Lorelei;
Love's Old Sweet Song; Now the Day
is Over; Adeste Fideles; Old Black
Joe; Silent Night; There's Music in
the Air; Who is Sylvia; Vesper
Hymn (Russian)

7—Bonnie Doon; Capital Ship;
Comin' Thru' the Rye; First Noel;
Harp that Once Thru Tara's Halls;
Juanita; Largo (Handel); Lift Thine
Eyes ("Elijah"); Long Ago; Merrily,
Merrily (Round); O, Wert Thou in
the Cold Blast; O, Worship the King;
Row, Row, Row Your Boat (Round);
Soldiers' Chorus (Faust); Seymour,
Weber (Hymn); Three Blind Mice

6—America the Beautiful; Charlie
is My Darlin'; Spacious Firmament
on High ("Creation"); Dearest Spot
on Earth; Gaudeamus Igitur; King
of Love My Shepherd Is (Dykes);
Linden Tree; Meeting of the Waters

(Folk Song); Mermaid; Nearer My
God to Thee (Mason); O Paradise
(Barnby); Palms (Faure); Quilting
Party; Rocked in the Cradle of Deep;
Stars of the Summer Night; Thanks-
giving (Elvey); Thanksgiving Hymn
(Kocher); Yankee Doodle

5—Anvil Chorus (Trovatore); Bar-
carolle (Offenbach); Battle Cry of
Freedom; Bell doth Toll (Round);
Campbell's are Comin'; Canonbury,
(Schumann); Lass of Richmond Hill;
Lord is My Shepherd (Koschat);
Lost Chord (Sullivan); Mighty
Fortress (Ein Feste Burg); My Bon-
nie; Nancy Lee; O, Hush Thee My
Baby (Sullivan); Old Oaken Bucket;
O, Sole Mio; O, Tempora, O Mores;
Rule Britannia; Soldiers' Farewell;
Two Grenadiers; Warrior Bold; Wel-
come Sweet Springtime; When John-
ny Comes Marching Home

4—Aloha Oe; Ash Grove; Begone
Dull Care; Bonnie Charlie's Now
Awa'; Bonnie Dundee; But the Lord
is Mindful of His Own; Cast Thy
Burden; Cornish May Song; Cradle
Song (Taubert); Dennis (Nageli);
Flag of the Free; Garibaldi Hymn;
National Hymn; God of Our Fathers;
Golden Slumbers; Good Night Lad-
ies; Greeting; Hark, Hark My Soul;
Hark, Hark, the Lark; Hark the Her-
ald Angels Sing; Heaven's Resound;
Hunt is Up; In the Gloaming; I Would
that My Love; John Peel; Killarney;
La Paloma; Lauriger oratus; Lullaby
(Brahms); Miller of the Dee; My
Heart's in the Highlands; My Love's
Like a Red, Red Rose; Nellie Was a
Lady; Now is the Month of Maying;
Now Thank We All Our God; Old
Glory; Out on the Deep; Pilgrims'
Chorus; Red Sarafan; Robin Adair;
Sailing; Sleep, Baby Sleep; Three
Kings of Orient; Wanderers Night
Song; When Morning Gilds the Skies

3—All Hail the Power of Jesus'
Name; All Saints (New); American
Hymn (Keller); Angel, The (Ruben-
stein); Angel Voices (Sullivan); As

Pants the Wearied Heart (Mendelssohn); Awake My Soul; Bedouin Love Song; Ben Bolt; Breaking Waves Dashed High; Caller Herrin'; Chorale (Bach); Come Back to Erin; Come Lasses and Lads; Come My Soul (Haydn); Come Sound His Praises Abroad; Cradle Song; Crusaders; Deck the Hall; Dulce Domum; Gaelic Lullaby; God Rest You Merry Gentlemen; Good King Wenceslas; Good Night Farewell (Kucken); Hail, Smiling Morn; Heart Bowed Down; Highland Lad; How Gentle God's Commends; Huntsman, The; If With All Your Hearts; Jolly Miller; Joy to the World; Kelvin Grove; Last Night the Nightingale Woke Me; Lord God of Morning; Lord's Prayer; Lovely Evening (Round); Low Backed Car; Maple Leaf Forever; Maypole Dance; The Mill; My Normandy; Now That the Sun is Beaming Bright; Oak and the Ash; Old King Cole; Our Native Land; O Who Will O'er the Downs So Free; Parting; Pilgrim Hymn; Polish National Song; Portuguese, Hymn; Rising of the Lark; Scots Wha Haw Wi' Wallace Bled; Speed our Republic; Still, Still With Thee; Strife is O'er; Ten Thousand Times Ten Thousand (Alford); Then You'll Remember Me; Tramp, Tramp, Tramp; Unfold Ye Portals; Upidee; Weel May the Keel Row; When All

the World is Young; Wraggle Taggle Gipsies

Folk Songs and Negro Songs,—53; Songs of Sentiment and Love,—51; Hymns or Sacred Songs,—39; Patriotic Songs,—26; Seasonal or Occasional Songs,—14; College Songs,—9; Songs from Oratorios,—7; Songs from Operas,—6; Cradle Songs,—4; Social Song,—; Humorous Song,—1; Rounds,—6; Arranged from Instrumental,—1.

Number of 218 songs contained:

Name of Book	No. of the 218 Songs contained
School Song Book	102
Songs We Like to Sing	85
Assembly Song Book	79
Academy Song Book	79
H. S. Songs	76
Twice 55 Songs	71
Bispham Song Book	69
Assembly Songs	66
Songs for Schools	63
Liberty Chorus Book	62
Song Treasury	59
Junior Songs	57
High School	55
Folk Songs and Others	55
Glee and Chorus Book	51
Halcyon Song Book	44
Songs of All Lands	43
Songs and Studies	34
Corona Song Book	34
Laurel Song Book	27
Songs of British Isles	27
School Songs	20
Lyric Song Book	16
Assembly Songs	20

INSTRUMENTAL SUPERVISORS, ATTENTION!

One of the important standing committees already appointed by President-elect Gehrke is the one on instrumental affairs, with Jay W. Fay as chairman. Mr Fay is undertaking at once a census of instrumental supervisors throughout the country, and asks the co-operation of all readers of the JOURNAL. Because of the tremendous interest in instrumental music in the schools, an interest which is bound to grow as the years go by, this is an important work which Mr. Fay and his committee are undertaking. In accordance with this request, therefore, will all supervisors of instrumental music fill in and send at once the coupon below to Jay W. Fay, 72 Alliance Avenue, Rochester, New York.

Name
 Street Address
 City or Town
 State
 Position